

Bob Van Hammen

IMPROVED EDITION WITH DIAGRAMS & CHORDS

**UTD**  
(UP TO DATE)

**METHOD  
FOR THE**

**Banjo**

A Complete and Easily Understood  
**INSTRUCTOR**  
BY  
**FRANKLIN EATON.**

THE JOHN CHURCH COMPANY.  
CINCINNATI, CHICAGO, NEW YORK,  
LEIPSI<sup>C</sup> LONDON.



Bob Van Hammen

U. T. D.

(Up to Date)

Miss W. Church  
1916

# Method for the Banjo

CONTAINING

The Rudiments of Music Explained, a Full Course of Instruction  
for the Banjo, and a Large Collection of Choice  
Pieces composed and arranged

BY

FRANKLIN EATON.



THE JOHN CHURCH COMPANY,

CINCINNATI.

NEW YORK.

CHICAGO.

LEIPSIC.

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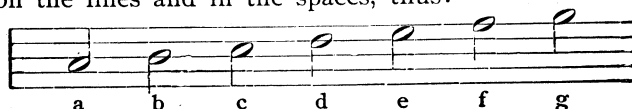
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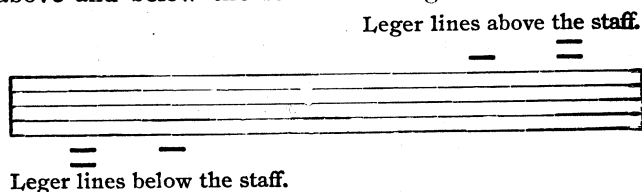


# THE RUDIMENTS OF MUSIC EXPLAINED.

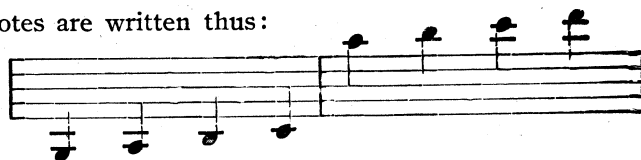
**How music is written.** Musical sounds are represented by notes which are placed on and between lines called the Staff. Notes are named from the first seven letters of the Alphabet. The Staff is composed of five lines and their spaces. The notes are written on the lines and in the spaces, thus:




Short lines are also added above and below the staff called leger lines.

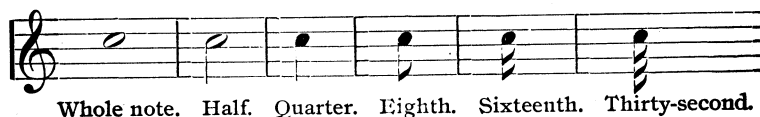


upon and between which the notes are written thus:



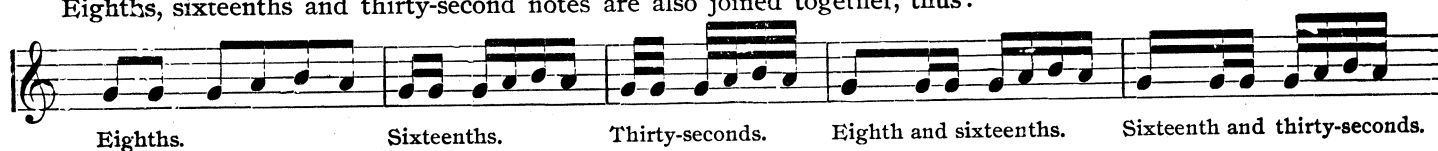
The Clef is a sign  placed at the commencement of the staff.

**The different notes in general use.** The lengths of musical sounds represented by notes in general use have six forms, thus:



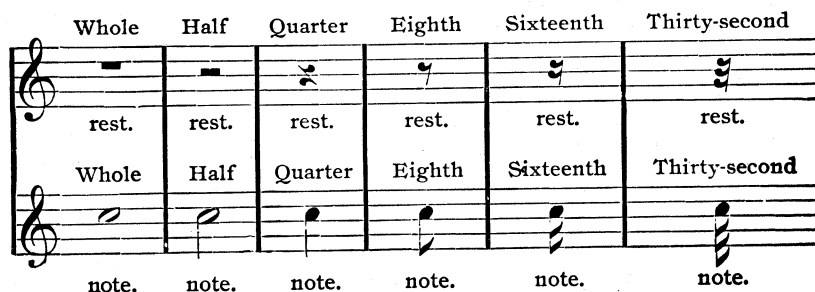
Whole note. Half. Quarter. Eighth. Sixteenth. Thirty-second.

Eighths, sixteenths and thirty-second notes are also joined together, thus:



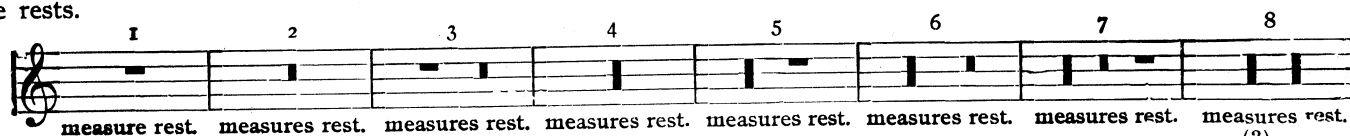
Eighths. Sixteenths. Thirty-seconds. Eighth and sixteenths. Sixteenth and thirty-seconds.

**The different rests and what they denote.** Each note has its corresponding silence mark which is called a rest.



The rests correspond to the notes thus:

Rests may be continued through several measures. The following signs and figures represent the number of measures rests.



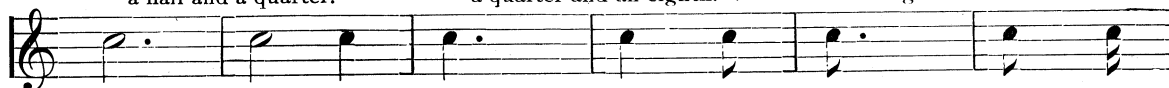
measure rest. measures rest. measures rest. measures rest. measures rest. measures rest. measures rest. measures rest.

**The use and value of a Dot after a note or rest.** A Dot increases the value of a note one half making it one half as long again.

A Dotted half note is equal to a half and a quarter.

A Dotted quarter note is equal to a quarter and an eighth.

A Dotted eighth note is equal to an eighth and a sixteenth.





**The Triplet and how indicated.** A Triplet is a group of three notes to be played in the time of two notes and is indicated by the figure 3 over or under the notes, thus:



A Double Triplet is indicated by the figure 6 over or under the notes, thus:



**Pitch or Sound and how determined.** The Pitch or Sound of a note is determined by its position on the staff and by the clef used at the left hand. There are two clefs in general use, the Treble clef  and the Bass clef .

These notes in the Bass clef correspond in name but not in pitch to

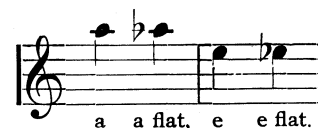
these in the Treble clef.



**A Sharp (#) and its effect.** A Sharp before a note indicates a pitch a half step higher than without it.



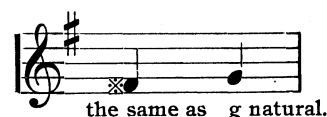
**A Flat (b).** A Flat before a note indicates a pitch a half step lower than without it.



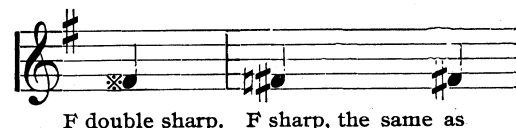
**A Natural (n)** restores the degree of the staff on which it is placed to its original condition.



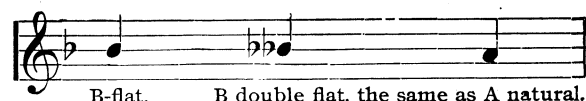
**A Double Sharp (x)** is used only on a line or space already sharped and indicates a tone a half step higher.



**A Double Sharp** is canceled by a natural and a sharp combined.



**A Double Flat (bb)** on a degree already flat indicates a tone a half step lower.



**A Double Flat** is canceled by a flat and natural combined.

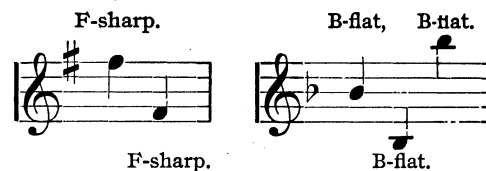


**The Signature.** Sharps or Flats are placed at the beginning of a piece to indicate the key.

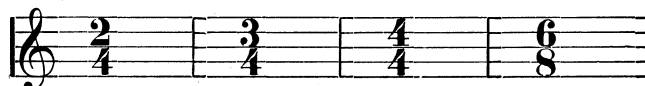
Signatures.



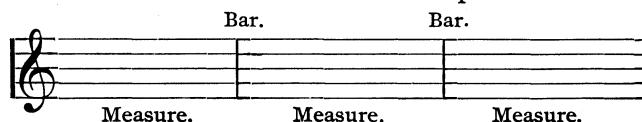
Sharps or Flats at the beginning of a piece affect all the lines and spaces of the same name throughout the piece, unless otherwise contradicted.



**Measure, how marked and what it indicates.** The measure in which a piece is written, is marked by figures at the commencement of every piece, thus:



These figures indicate the value of a measure. A measure is the space between two upright lines or bars, thus:



**Common Measure** is an even number of parts or beats to a measure, thus:



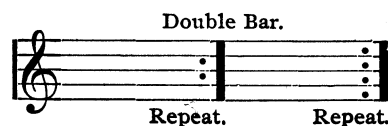
**Triple Measure** is an odd number of parts or beats to a measure, thus:



Common measure is indicated by the figures  $\frac{2}{4}$ ,  $\frac{2}{2}$ ,  $\frac{4}{4}$ , also by the letter C, which means  $\frac{4}{4}$ .

A double bar indicates the close of a strain.

A repeat is expressed by 2 or 4 dots at a double bar.



### Different Kinds of Measure.

Count 4 to each measure.



Count 2 to a measure.

Count 3 to a measure.

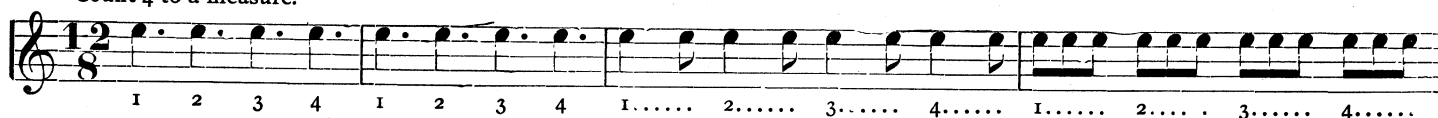


Count 3 to a measure.

Count 3 to a measure.



Count 4 to a measure.



Count 6 to a measure.



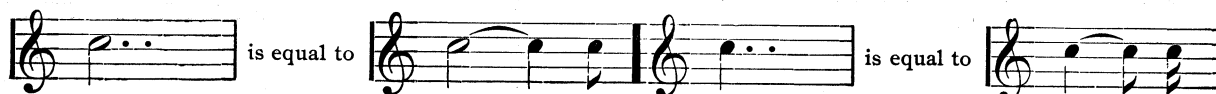
**Emphasis.** When a note is to be played with a particular emphasis, the characters *fz* or  $>$  will appear, thus:



When sharps, flats, or naturals appear in the midst of a piece, they are called accidentals. An accidental effects every corresponding note in that particular measure in which it occurs.



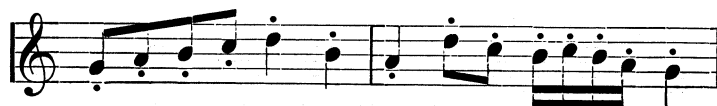
The letters D. C. which signify *Da Capo*, indicates that the first part must be played again. The word *Fine* or the character  $\curvearrowright$  over a double bar, signifies the end. The character  $\frown$  is called a pause and when placed over a note or rest, it signifies that the performer should dwell upon that particular note or rest for effect. The letters D. S. signify *Dal Segno*, and indicates that we must repeat from the sign  $\text{S}$ . Two dots after a note increase the value of the note three-fourths, thus:



The slur or tie  $\frown$  placed over or under notes, signifies that they should be played legato, that is, in a smooth and connected manner, thus:



The opposite style of playing is indicated by dots placed over or under notes, and is termed staccato, which signifies a disconnected style, thus:



When we find the legato and staccato style combined it is played by slightly marking the notes but in a smooth manner and is indicated thus:



The word *Bis* over one or more measures, indicates a repetition of that or those measures.

8va..... over one or more notes indicates that they are to be played an *octave* or eight notes higher than written. The word *loco* signifies to resume playing as written.

**Signs of Keys.** When the signature is

one sharp, two sharps, three sharps, four sharps, five sharps, six sharps, seven sharps,  
the key is the

Key of G. Key of D. Key of A. Key of E. Key of B. Key of F#. Key of C#.

F# F#C# F#C#G# F#C#G#D# F#C#G#D#A# F#C#G#D#A#E# F#C#G#D#A#E#B#

When the signature is  
one flat, two flats, three flats, four flats, five flats, six flats, seven flats,  
the key is the

Key of F. Key of Bb. Key of Eb. Key of Ab. Key of Db. Key of Gb. Key of Cb.

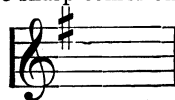
Bb BbEb BbEbAb BbEbAbDb BbEbAbDbGb BbEbAbDbGbCb BbEbAbDbGbCbFb

In sharps the major keynote of a piece is on the degree above the last sharp added, thus:—

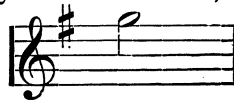
One sharp comes on F.

The keynote is one above F, which is G.

With two sharps the last sharp added is C.



F



F G



FC

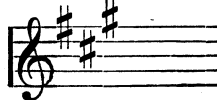
The keynote is one above C, which is D.

With three sharps, the last sharp is G.

The keynote is A.



FC D



FCG



FCG A

In flats the major keynote of a piece is a fourth below the last flat added, thus:—

The first flat is B.

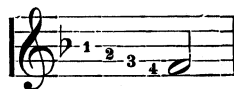
Count four below, including B, which gives you F, the keynote.

With two flats the last flat added is E.

Four below is Bb, the keynote.



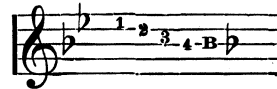
B



F



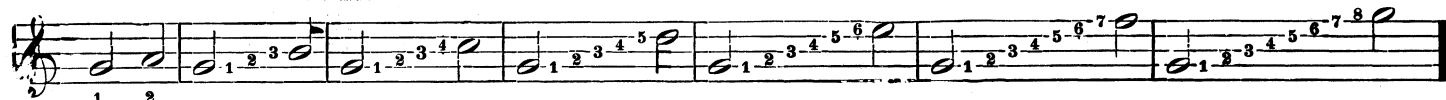
BbEb



BbEb

**Table of Intervals.** An Interval is the distance between two tones. The names of the intervals are determined by counting the number of degrees which they contain. Hence we find, counting from any given tone, the intervals of the *second, third, fourth, fifth, sixth, seventh and octave.*

Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.



**The Grace Note, or Appoggiatura.** A Grace Note, or Appoggiatura, is a small note placed before another note. The length of time given to the grace note must be taken from the note which follows it. There are two kinds of grace notes—the greater and the lesser.

The Greater.



The Lesser.

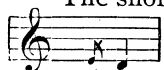


Other examples of grace notes.



The object of grace notes is to give variety and expression to a musical composition.

The short grace note, or appoggiatura, is like a small eighth note the tail of which is crossed by a sharp or, or, que line and should be played very quickly.



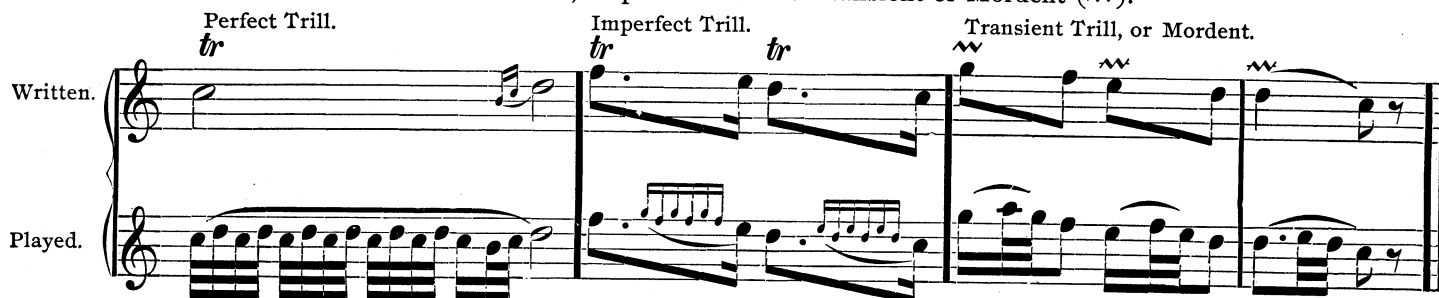
When two grace notes follow a note they are written and played thus:



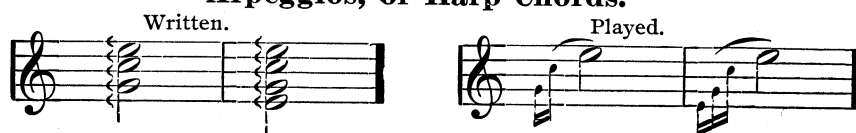
**The Turn.** The Turn is an ornament and is known by this mark  $\infty$  placed over a note. There are three kinds of turns—the Direct, Prepared and Inverted.



**The Trill or Shake** is an embellishment, and is made by playing rapidly and alternately a note and the one above it. There are three kinds of trills—the Perfect, Imperfect and the Transient or Mordent ( $\sim$ ).



### Arpeggios, or Harp Chords.

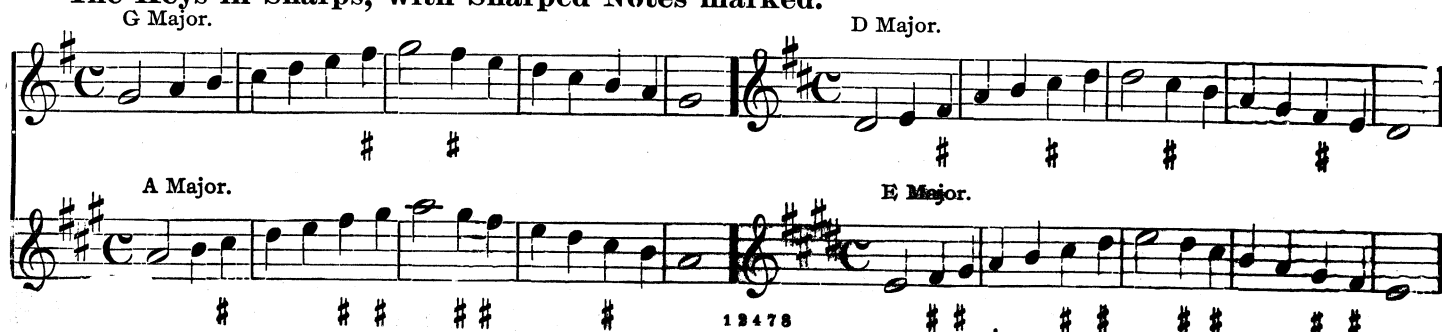


### Abbreviated Repeat Marks.



\* Repetition of previous groups. \*\* Repetition of previous measure. † Repetition of two previous measures.

### The Keys in Sharps, with Sharped Notes marked.



**B Major.** **F# Major.**

## ## ## ## ## ## ## ##

### The Keys in Flats.

**F Major.** **Bb Major.**

b b b b b b b b

**Eb Major.** **Ab Major.**

b b b b b b b b b b b b b b

**Db Major.** **Gb Major.**

b b b b b b b b b b b b b b b b b b

**The Minor Scales in Sharps.** The relative minor key of a major key is found a third below the major key and has the same signature.

**E Minor.** **B Minor.**

**F# Minor.** **C# Minor.**

**G# Minor.** **D# Minor.**

### The Minor Scales in Flats.

**D Minor.** **G Minor.**

**C Minor.** **F Minor.**

**Bb Minor.** **Eb Minor.**

The Chromatic Scale, containing all the notes, Sharp, Flat, and Natural, to D above the second ledger line



## A DICTIONARY OF MUSICAL TERMS.

- A*; an Italian preposition, meaning to, in, by, at, etc.  
*Accelerando*; accelerating the time, gradually faster and faster.  
*Adagio*, or *Adasio*; slow.  
*Adagio Assai*, or *Molto*; very slow.  
*Ad Libitum*; at pleasure.  
*Affetuoso*; tender and affecting.  
*Agitato*; with agitation.  
*Alla Capella*; in church style.  
*Allegretto*; less quick than *Allegro*.  
*Allegro*; quick.  
*Allegro Assai*; very quick.  
*Allegro ma non Troppo*; quick, but not too quick.  
*Amabile*, in tender and gentle style.  
*Amateur*; a lover but not a professor of music.  
*Amoroso*, or *Con Amore*; affectionately, tenderly.  
*Andante*; gentle, distinct; rather slow, yet connected.  
*Andantino*; somewhat slower than *Andante*.  
*Animato*, or *Con Anima*; fervent, animated expression.  
*Animo*, or *Con Animo*; with spirit, courage, boldness.  
*Antiphone*; music sung in alternate parts.  
*Arioso*; in a light, airy, singing manner.  
*A Tempo*; in time.  
*Ben Marcato*; in a pointed and well-marked manner.  
*Bis*; twice.  
*Brillante*; brilliant, gay, shining, sparkling.  
*Cadence*; closing strain, also, a fanciful, extemporaneous embellishment at the close of a song.  
*Cadenza*; same as the second use of *Cadence*.  
*Calando*; softer and slower.  
*Cantabile*; graceful, singing style, a pleasing, flowing melody.  
*Canto*; the treble part in a chorus.  
*Choir*; a company or band of singers; also, that part of the church appropriated to singers.  
*Chorist*, or *Chorister*; a member of a choir of singers.  
*Col*, or *Con*; with.  
*Col Arco*; with the bow.  
*Comodo*, or *Commodo*; an easy, unrestrained manner.  
*Con Affetto*; with expression.  
*Con Dolcessa*; with delicacy.  
*Con Dolore*, or *Con Duolo*; with mournful expression.  
*Conductor*; one who superintends a musical performance, same as Music Director.  
*Con Energia*; with energy.  
*Con Espressione*; with expression.  
*Con Fuoco*; with ardor, fire.  
*Con Gracia*; with grace and elegance.  
*Con Impeto*; with force, energy.  
*Con Justo*; with chaste exactness.  
*Con Moto*; with emotion.  
*Con Spirito*; with spirit, animation.  
*Coro*, chorus.  
*Da*; for, from, of.  
*Duet*; for two voices or instruments.  
*Diminuendo*; gradually diminishing the sound.  
*Da Capo*; from the beginning.  
*Declamando*; in the style of declamation.  
*Decrescendo*; diminishing, decreasing.  
*Devozione*; devotional.  
*Dilettante*; a lover of the arts in general, or a lover of music.  
*Di Molto*; much or very.  
*Divoto*; devotedly, devoutly.  
*Dolce*; soft, sweet, tender, delicate.  
*Dolente*, or *Dolorosa*; mournful.  
*Doloroso*; in a plaintive, mournful style.  
*E*; and.  
*Elegante*; elegance.  
*Energico*, or *Con Energia*; with energy.  
*Espressivo*; expressive.  
*Fine*, *Fin*, or *Finale*; the end.  
*Forzando*, *Forza*, or *Fz.*; sudden increase of power.  
*Fugue*, or *Fuga*; a composition which repeats or sustains in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.  
*Fugato*; in the fugue style.  
*Fughetto*; a short fugue.  
*Giusto*; in exact and steady time.  
*Grazioso*; smoothly, gracefully.  
*Grave*; slow, solemn.  
*Impresario*; the conductor of a concert.  
*Lacrimando*, or *Lacrimoso*; mournful, pathetic.  
*Lamentevole*, *Lamentando*, or *Lamentabile*; mournfully.  
*Larghissimo*; extremely slow.  
*Larghetto*; slow, but not as slow as *Largo*.  
*Largo*; slow.  
*Legato*; close, gliding, connected style.  
*Lento*; gradually slower and softer.  
*Lento*, or *Lentamente*; slow.  
*Ma*; but.  
*Maestoso*; majestic, majestically.  
*Maestro di Capella*; chapel-master, or conductor of church music.  
*Marcato*; in a strong and marked style.  
*Messa di Voce*; moderate swell.  
*Moderato*, or *Moderamente*; moderately, in moderate time.  
*Molto*; much or very.  
*Molto Voce*; with a full voice.  
*Morendo*; gradually dying away.  
*Mordente*; a beat or transient shake.  
*Mosso*; emotion.  
*Moto*; motion. *Andante Con Moto*; quicker than *Andante*.  
*Non*; not, as.  
*Non troppo*; not too much.  
*Organo*; the organ.  
*Orchestra*; a band of instrumental performers.  
*Pastoral*; applied to graceful movements in sextuple time.  
*Piu*; more.  
*Piu Mosso*; with more motion, faster.  
*Pizzicato*; snapping the violin string with the fingers.  
*Poco*; a little.  
*Poco Adagio*; a little slow.  
*Poco a Poco*; by degrees, gradually.  
*Portamento*; the manner of sustaining and conducting the voice from one sound to another.  
*Precentor*; conductor, leader of a choir.  
*Presto*; quick.  
*Prestissimo*; very quick.  
*Rallentando*, *Allentando* or *Slentando*; slower and softer by degrees.  
*Recitando*; a speaking manner of performance.  
*Recitante*; in a style of recitative.  
*Recitative*; musical declamation.  
*Rinforzando*, *Rinf.*, or *Rinforzo*; suddenly increasing in power.  
*Ritardando*; slackening the time.  
*Semplice*; throughout, always, as *Sempre*.  
*Forse*; loud throughout.  
*Senza*; without, *vs.* *Senza Organo*, without the organ.  
*Sforzando*, or *Sforzato*; with strong force or emphasis, rapidly diminishing.  
*Sicilian*; a movement of light, graceful character.  
*Smorendo*, *Smorzando*; dying away.  
*Soave*, *Soavemente*; sweet, sweetly. See *Dolce*.  
*Solfeggio*; a vocal exercise.  
*Solo*; for a single voice or instrument.  
*Sostenuto*; sustained.  
*Sotto*; under, below.  
*Sotto Voce*; with subdued voices.  
*Spiritoso*, *Con Spirito*; with spirit and animation.  
*Staccato*; short, detached, distinct.  
*Subito*; quick.  
*Tace*, or *Tacet*; silent, or, be silent.  
*Tardo*; slow.  
*Tasto Solo*; without chords.  
*Tempo*; time.  
*Tempo a Piacere*; time at pleasure.  
*Tempo Giusto*; in exact time.  
*Ten.*, *Tenuto*; hold on. See *Sostenuto*.  
*Tutti*; the whole full chorus.  
*Un*; a, as.  
*Un Poco*; a little.  
*Va*; go on; as *Va Crescendo*; continue to increase.  
*Verse*; same as *Solo*.  
*Vigorous*; bold, energetic.  
*Vivace*; quick and cheerful.  
*Virtuoso*; a proficient in art.  
*Voce Solo*; voice only.  
*Volli Subito*; turn over quickly.



# THE U. T. D. METHOD FOR THE BANJO.

## How to Hold the Banjo.

Sit in an upright but easy position, with the instrument resting in the lap. Rest the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so they may be used in stopping the strings.

## Picking and Striking the Strings.

There are two ways of playing the Banjo. The first mentioned or picking style being the most used.

## Left Hand Fingering.

The fingering of the left hand is as follows: o, for open string; 1, first finger; 2, second finger; 3, third finger, etc.

## Right Hand Fingering.

Rest the little finger on the head of the Banjo, a short distance in front of the bridge. Curve the other fingers so as to reach the strings. The fingering of the right hand is as follows: One dot (.), first finger; two dots (..), second finger; three dots (...), third finger; x for the thumb. The third finger is but little used. Pick the first string with the second finger, second string with the first finger, and any of the other three strings with the thumb.

## How to Tune the Banjo.

The strings are numbered from one to five, the short string is the fifth. Tune the fourth string to C on the piano or pitch pipe, then place the second finger at the 7th fret on 4th string and tune the 3d string to the same tone in unison; then place the finger at the 4th fret on 3d string and tune the 2d string to the same tone in unison; then place the finger at the 3d fret on 2d string and tune the first string to the same tone in unison; then place the finger at the 5th fret on the first string, and tune the 5th string to the same tone in unison.

When the Banjo is in tune it will sound the following notes on the open strings:



The Banjeaurine should be tuned a fourth higher than the Banjo, and the Piccolo Banjo an octave higher. To play pieces marked 4th to B, tune the 4th string to the same tone as the first string.

## GENERAL INSTRUCTIONS.

If the strings on your instrument are more than a sixteenth of an inch above the *first* fret, they are too high, and can be lowered *at the nut* by means of a scroll-saw blade and a sharp-edged file. Care must be used that they are not cut too low. After you receive instruction how to tune, always try to tune your instrument just before you come to take a lesson, so the teacher can correct you. Do not be in too much of a hurry to get ahead, and expect a new piece each lesson. Have confidence in your teacher. When you have a difficult passage to overcome, practice *that* and not the easy part. Do not be satisfied until you become a *good* player, otherwise you will lose half the pleasure and enjoyment. Here is a receipt to become a good player: One part talent, one part teacher, one part good instrument, three parts practice. Do not get discouraged. You may not be able to see your own progress, but if you practice *regularly*, your teacher and others can see it.

Practice a difficult passage *very* slowly at first, with a full, even tone. Your brain is educating your fingers. As soon as possible *keep your eyes on the music*, and don't watch your fingers. Do not lift a finger of the left hand until another finger is down. This will help your tone and will make your fingers strong. Do not get under the strings and lift them up, for this gives you only a "plunky" tone, but strike the strings sideways. Learn *how* to practice; that is, don't play for fun when you practice, but economize your time by working on that which you can't play, not on that which you can.

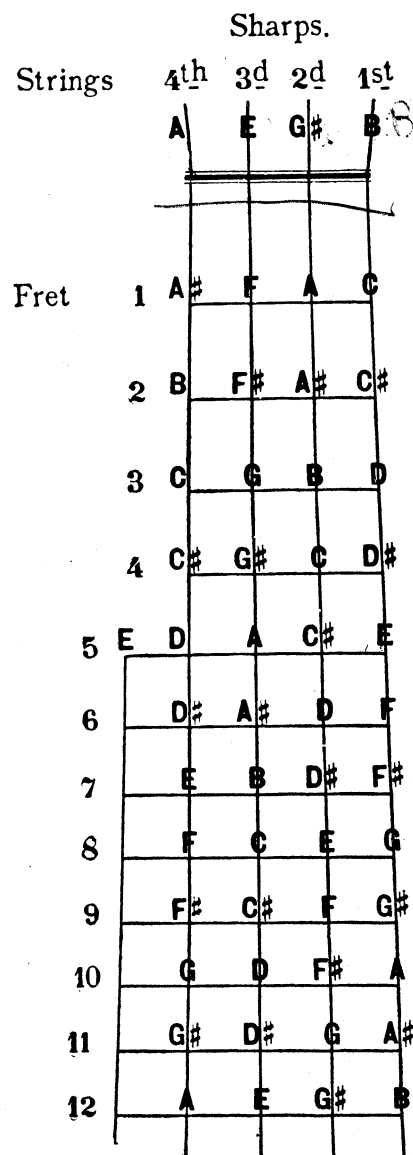
In conclusion, let me assure you that if you are one of those who will exercise the noble qualities of patience, perseverance, and courage, you will gain that which will make life brighter and more enjoyable, both to yourself and to others.

Yours fraternally,

FRANKLIN EATON.

# Diagram of Banjo Finger-board.

Showing frets, strings and positions of all the notes of the Chromatic Scale.



Note: Each line represents a string. For theoretical reasons a tone is often represented in two different ways and has two different names. For instance A<sup>#</sup> is also B<sup>b</sup>. These different representations do not affect the sound at all, both being one and the same pitch and produced on the same string and fret.

See 1<sup>st</sup> Fret, 4<sup>th</sup> String, both diagrams. The exact positions on the staff of all the notes of these diagrams are fully explained and illustrated in the lessons of this book.

To tune the Banjo to the Guitar or Piano in the key of C.

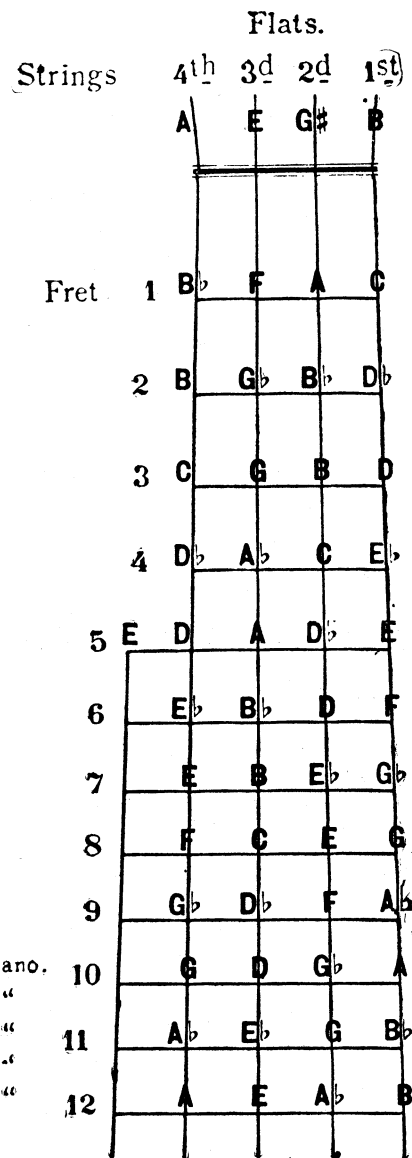
Tune the 4<sup>th</sup> string to C of the Guitar or Piano.

" " 3<sup>d</sup> " " G " " " " "

" " 2<sup>d</sup> " " B " " " " "

" " 1<sup>st</sup> " " D " " " " "

" " 5<sup>th</sup> " " G " " " " "



## Chromatic Scale on the Staff.

Showing strings and frets.

**Ascending.**

Frets. 0 1 2 3 4 5 6 0 1 2 3 0 1 2 0 1 2 3 4 0 6 7 8 9 10 11 12 13 14 15 16 17

A A<sup>#</sup> B C C<sup>#</sup> D D<sup>#</sup> E F F<sup>#</sup> G G<sup>#</sup> A A<sup>#</sup> B C C<sup>#</sup> D D<sup>#</sup> E F F<sup>#</sup> G G<sup>#</sup> A A<sup>#</sup> B C C<sup>#</sup> D D<sup>#</sup> E

4<sup>th</sup> String 3<sup>d</sup> String 2<sup>d</sup> Str. 1<sup>st</sup> String 5<sup>th</sup> 1<sup>st</sup> String

**Descending.**

17 16 15 14 13 12 11 10 9 8 7 6 0 4 3 2 1 0 2 1 0 3 2 1 0 6 5 4 3 2 1 0

E E<sup>b</sup> D D<sup>b</sup> C B B<sup>b</sup> A A<sup>b</sup> G G<sup>b</sup> F E E<sup>b</sup> D D<sup>b</sup> C B B<sup>b</sup> A A<sup>b</sup> G G<sup>b</sup> F E E<sup>b</sup> D D<sup>b</sup> C B B<sup>b</sup> A

1<sup>st</sup> String 5<sup>th</sup> 1<sup>st</sup> String 2<sup>d</sup> Str. 3<sup>d</sup> Str. 4<sup>th</sup> String

# Easiest Keys for Banjo.

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## CHORDS IN A MAJOR.

TONIC. SUB-DOMINANT. DOMINANT. TONIC.

Musical notation for A Major chords: Tonic (A4), Sub-Dominant (D4), Dominant (F#4), and Tonic (A4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order: 5, 4, 3, 2, 1.

## CHORDS IN F# MINOR.

RELATIVE OF A MAJOR.

2<sup>d</sup> B.

Musical notation for F# Minor chords: Tonic (F#4), Sub-Dominant (B4), Dominant (D#4), and Tonic (F#4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order: 5, 4, 3, 2, 1.

## CHORDS IN E MAJOR.

Musical notation for E Major chords: Tonic (E4), Sub-Dominant (A4), Dominant (B4), and Tonic (E4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order: 5, 4, 3, 2, 1.

## CHORDS IN C# MINOR.

Musical notation for C# Minor chords: Tonic (C#4), Sub-Dominant (F#4), Dominant (G#4), and Tonic (C#4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order: 5, 4, 3, 2, 1.

## CHORDS IN B MAJOR.

2<sup>d</sup> Barre.

2<sup>d</sup> B.

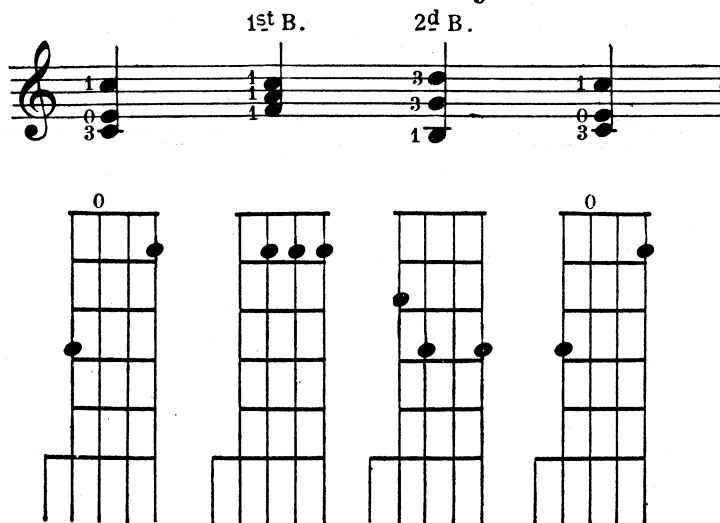
Musical notation for B Major chords: Tonic (B4), Sub-Dominant (D#4), Dominant (F#4), and Tonic (B4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order: 5, 4, 3, 2, 1.

## CHORDS IN G# MINOR.

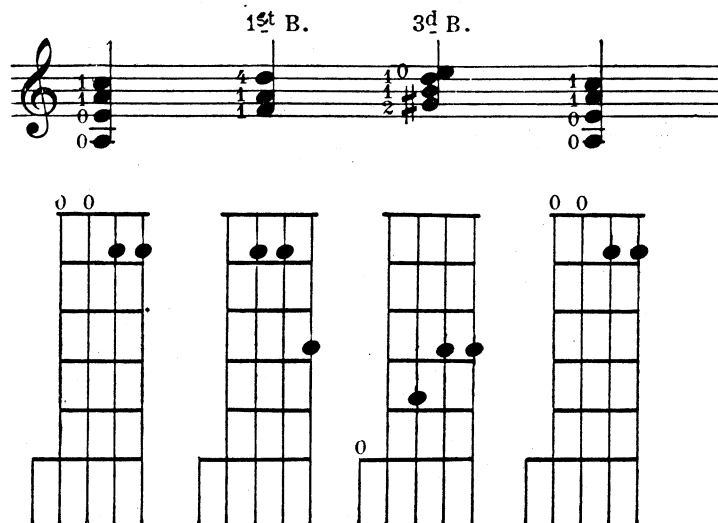
4<sup>th</sup> B

Musical notation for G# Minor chords: Tonic (G#4), Sub-Dominant (B4), Dominant (C#5), and Tonic (G#4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order: 5, 4, 3, 2, 1.

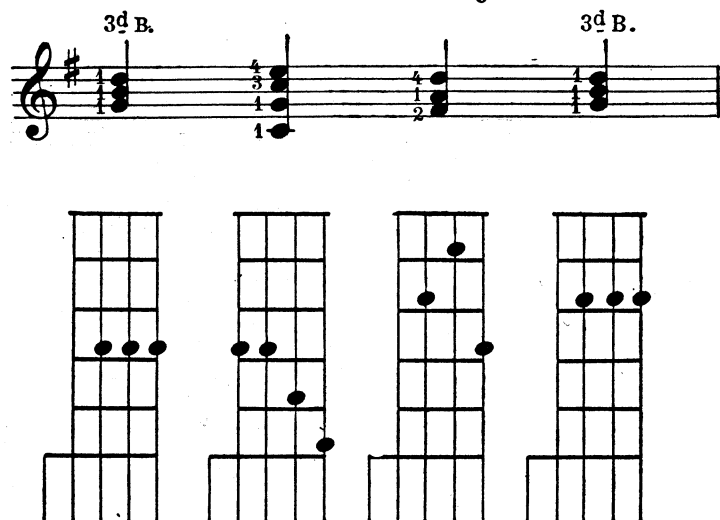
## CHORDS IN C MAJOR.



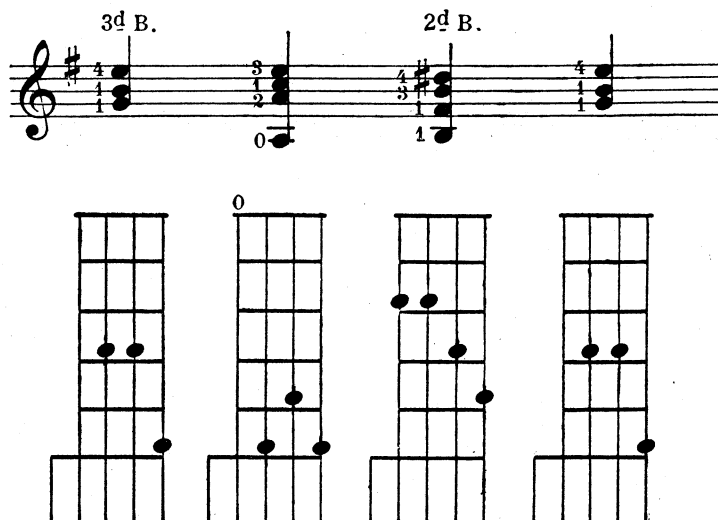
## CHORDS IN A MINOR.



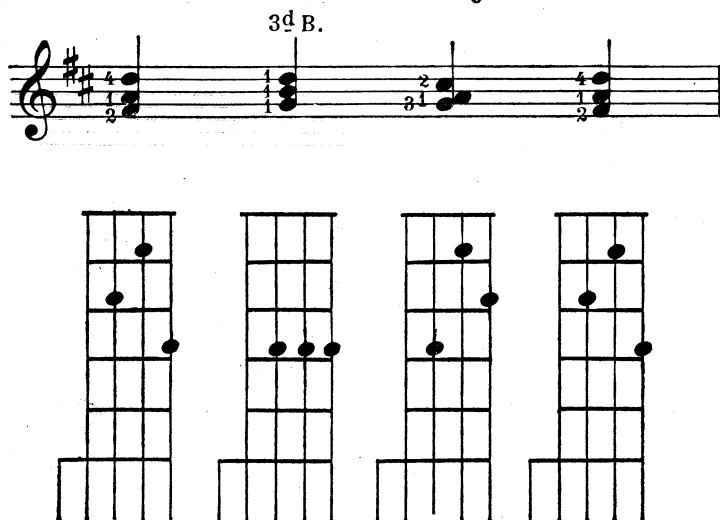
## CHORDS IN G MAJOR.



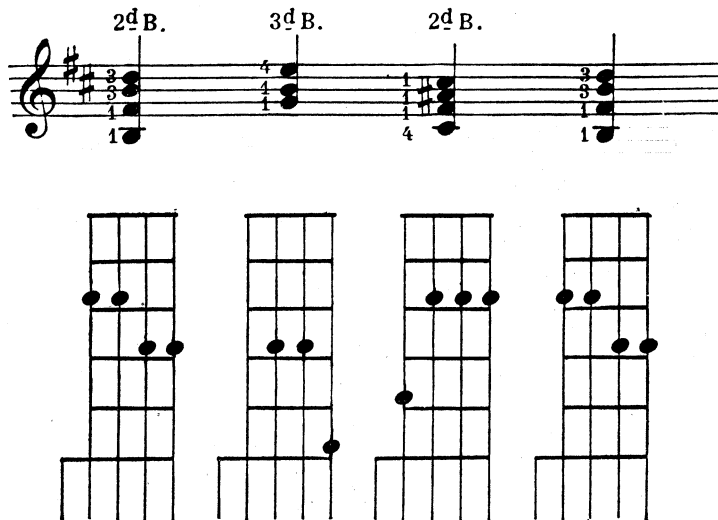
## CHORDS IN E MINOR.



## CHORDS IN D MAJOR.

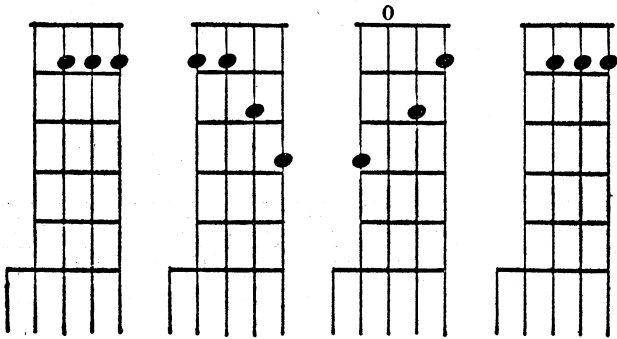
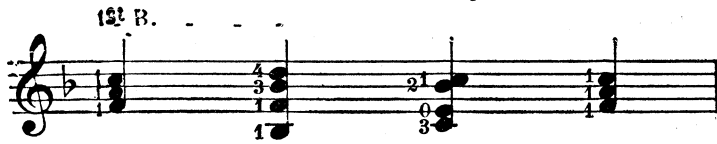


## CHORDS IN B MINOR.

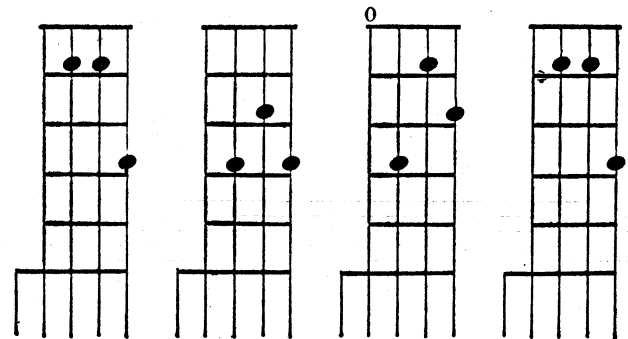
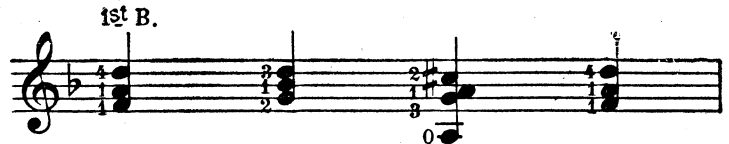
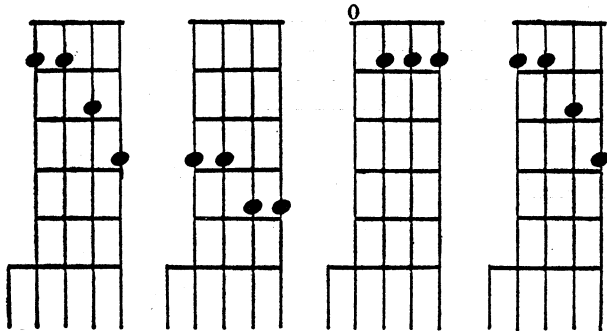


The above diagrams represent sections of the Banjo finger-board, or, rather the strings and frets of the same. A glance will readily show just where the notes can be made, if open or closed, and at which fret and string.

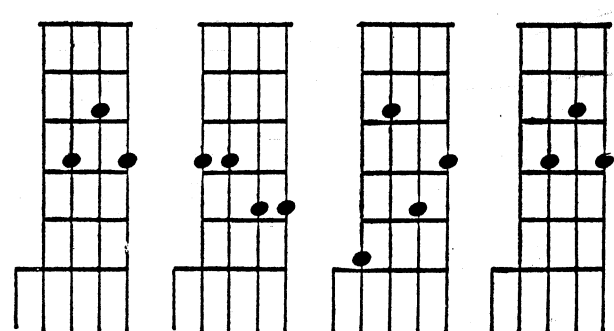
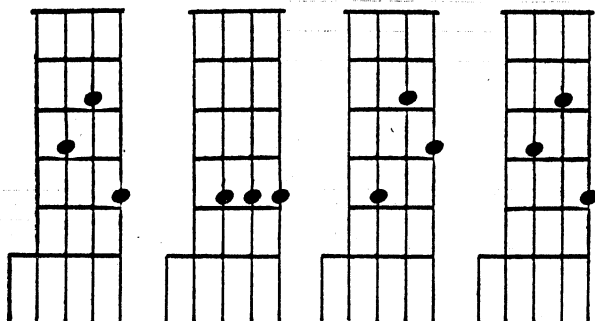
## CHORDS IN F MAJOR.



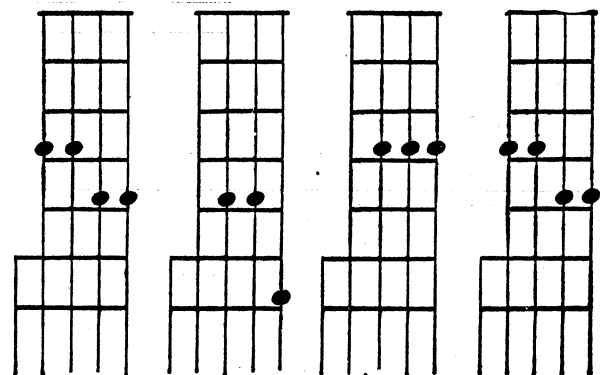
## CHORDS IN D MINOR.

CHORDS IN B $\flat$  MAJOR.

## CHORDS IN G MINOR.

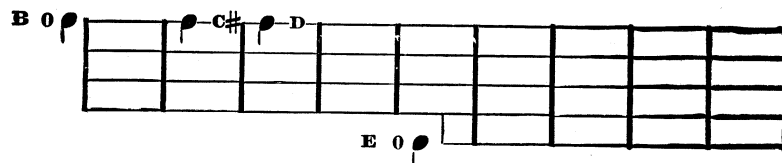
CHORDS IN E $\flat$  MAJOR.

## CHORDS IN C MINOR.





# The B (1st) and E (5th) Strings.



Fingers. 0 2 4 0 4 0 4 2 0 0 4 0 2 4 0 4 2

Frets. b 0 c 2 d 3 e 0 d 3 e 0 d 3 c 2 b 0 e 0 d 3 b 0 c 2 d 3 e 0 d 3 c 2

## Scale in A Major.

Strings. 4th 3d 2d 1st 5th 1st 5th 1st 3d 3d 4th

Fingers. 0 2 2 4 0 2 0 1 0 2 4 0 1 3 4 4 3 1 0 4 2 0 1 0 2 0 4 2 2 0

Frets. 0 2 4 5 0 2 0 1 0 2 3 0 7 9 10 10 9 7 0 3 2 0 1 0 2 0 5 4 2 0

## Exercise on all the Strings.

A E A c#

## Chords in A Major.

April 18.

1 2 4

3. Memory Piece

Handwritten musical notation on two staves. The first staff is titled "3 Memories Rec'd" and the second staff is titled "4 Moonlight Sig." Both pieces are in G major (three sharps) and common time (C). The notation includes various musical symbols such as treble clefs, notes, rests, and fingerings (e.g., 0, 1, 2, 4).

[illegible]

Memory time.

[illegible]



## ON THE BEACH POLKA.



## SUMMER GIRL WALTZ.



*Wagner One Step*  
LA BELLE SCHOTTISCHE.

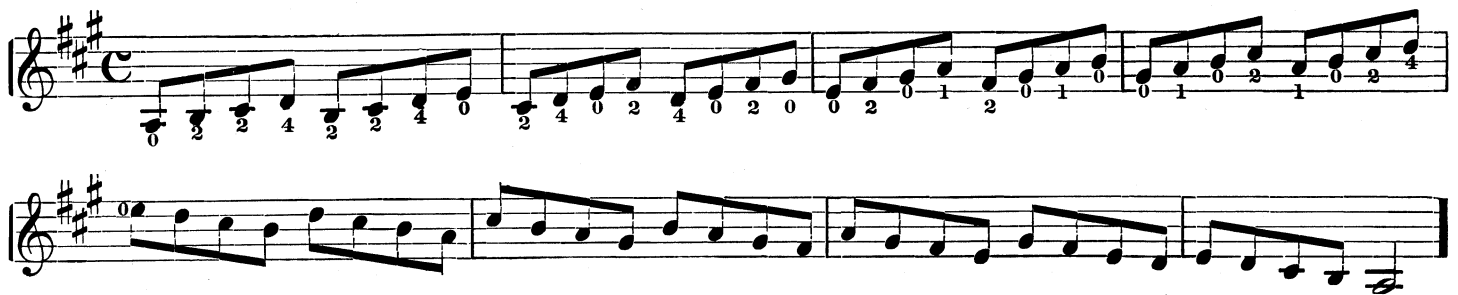
(FOR TWO BANJOS.)

É D E E B A G F F G A C

2 Barre.

## GOLDEN CLOG.

19574

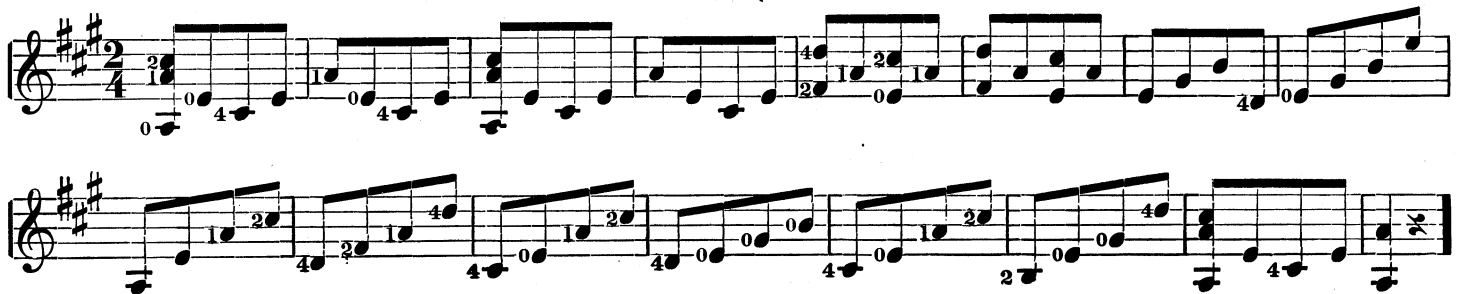


## THE OLD HOMESTEAD.

**Lento.**



### Study.



## TRANSCRIPTION WALTZ.



### Scale Study.

The first system of the musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody consists of a series of eighth and sixteenth notes, with a descending line in the first measure and an ascending line in the second. The notation includes fingerings (0, 2, 0, 1, 0, 2, 4, 2, 0, 1, 0, 2) and a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to the third system.

### Triplet Study.

Handwritten musical score for the song "The Rose Tree". The score is written on four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C).

- Staff 1:** The first line of music, featuring a melody with eighth and sixteenth notes. It includes two triplets marked with a "3" and a repeat sign with first and second endings.
- Staff 2:** The second line of music, continuing the melody with eighth and sixteenth notes.
- Staff 3:** The third line of music, continuing the melody with eighth and sixteenth notes.
- Staff 4:** The fourth line of music, concluding the piece with a final note and a repeat sign.

## MOONLIGHT JIG.

The image shows a handwritten musical score for a piece titled "Allegro. 3". The music is written on three staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The score is heavily annotated with handwritten corrections and markings.

- Staff 1:** Starts with the tempo marking "Allegro. 3". The first measure has a circled "2" below it. The second measure has a circled "0" below it. The third measure has a circled "3" above it. The fourth measure has a circled "0" below it. The fifth measure has a circled "3" above it. The sixth measure has a circled "10" below it. The seventh measure has a circled "2" below it. The eighth measure has a circled "10" below it. The ninth measure has a circled "3" above it. The tenth measure has a circled "2" below it. The eleventh measure has a circled "3" above it. The twelfth measure has a circled "3" above it. The thirteenth measure has a circled "3" above it. The fourteenth measure has a circled "3" above it. The fifteenth measure has a circled "3" above it. The sixteenth measure has a circled "3" above it. The seventeenth measure has a circled "3" above it. The eighteenth measure has a circled "3" above it. The nineteenth measure has a circled "3" above it. The twentieth measure has a circled "3" above it. The twenty-first measure has a circled "3" above it. The twenty-second measure has a circled "3" above it. The twenty-third measure has a circled "3" above it. The twenty-fourth measure has a circled "3" above it. The twenty-fifth measure has a circled "3" above it. The twenty-sixth measure has a circled "3" above it. The twenty-seventh measure has a circled "3" above it. The twenty-eighth measure has a circled "3" above it. The twenty-ninth measure has a circled "3" above it. The thirtieth measure has a circled "3" above it. The thirty-first measure has a circled "3" above it. The thirty-second measure has a circled "3" above it. The thirty-third measure has a circled "3" above it. The thirty-fourth measure has a circled "3" above it. The thirty-fifth measure has a circled "3" above it. The thirty-sixth measure has a circled "3" above it. The thirty-seventh measure has a circled "3" above it. The thirty-eighth measure has a circled "3" above it. The thirty-ninth measure has a circled "3" above it. The fortieth measure has a circled "3" above it. The forty-first measure has a circled "3" above it. The forty-second measure has a circled "3" above it. The forty-third measure has a circled "3" above it. The forty-fourth measure has a circled "3" above it. The forty-fifth measure has a circled "3" above it. The forty-sixth measure has a circled "3" above it. The forty-seventh measure has a circled "3" above it. The forty-eighth measure has a circled "3" above it. The forty-ninth measure has a circled "3" above it. The fiftieth measure has a circled "3" above it. The fifty-first measure has a circled "3" above it. The fifty-second measure has a circled "3" above it. The fifty-third measure has a circled "3" above it. The fifty-fourth measure has a circled "3" above it. The fifty-fifth measure has a circled "3" above it. The fifty-sixth measure has a circled "3" above it. The fifty-seventh measure has a circled "3" above it. The fifty-eighth measure has a circled "3" above it. The fifty-ninth measure has a circled "3" above it. The sixtieth measure has a circled "3" above it. The sixty-first measure has a circled "3" above it. The sixty-second measure has a circled "3" above it. The sixty-third measure has a circled "3" above it. The sixty-fourth measure has a circled "3" above it. The sixty-fifth measure has a circled "3" above it. The sixty-sixth measure has a circled "3" above it. The sixty-seventh measure has a circled "3" above it. The sixty-eighth measure has a circled "3" above it. The sixty-ninth measure has a circled "3" above it. The seventieth measure has a circled "3" above it. The seventy-first measure has a circled "3" above it. The seventy-second measure has a circled "3" above it. The seventy-third measure has a circled "3" above it. The seventy-fourth measure has a circled "3" above it. The seventy-fifth measure has a circled "3" above it. The seventy-sixth measure has a circled "3" above it. The seventy-seventh measure has a circled "3" above it. The seventy-eighth measure has a circled "3" above it. The seventy-ninth measure has a circled "3" above it. The eightieth measure has a circled "3" above it. The eighty-first measure has a circled "3" above it. The eighty-second measure has a circled "3" above it. The eighty-third measure has a circled "3" above it. The eighty-fourth measure has a circled "3" above it. The eighty-fifth measure has a circled "3" above it. The eighty-sixth measure has a circled "3" above it. The eighty-seventh measure has a circled "3" above it. The eighty-eighth measure has a circled "3" above it. The eighty-ninth measure has a circled "3" above it. The ninetieth measure has a circled "3" above it. The ninety-first measure has a circled "3" above it. The ninety-second measure has a circled "3" above it. The ninety-third measure has a circled "3" above it. The ninety-fourth measure has a circled "3" above it. The ninety-fifth measure has a circled "3" above it. The ninety-sixth measure has a circled "3" above it. The ninety-seventh measure has a circled "3" above it. The ninety-eighth measure has a circled "3" above it. The ninety-ninth measure has a circled "3" above it. The hundredth measure has a circled "3" above it.

### Finger Exercise.

[illegible]

# BONNIE POLKA.

Handwritten notes above the first staff: *3*, *0 1*, *2*, *1*, *2*, *0*, *1*.

## Chord Study.

## Scale in E Major.

Fingers. 0 2 0 1 0 2 4 0 0 4 2 0 1 0 2 0 4 2 2 0 2 2 4 0

Frets. 2 1 2 4 4 2 1 2 5 4 2 2 5

19574

## Chords in E Major.

[illegible]

## Chord Studies.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the treble clef and the bottom staff is for the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The accompaniment starts with a quarter note G2, followed by a quarter note A2, then a quarter note B2, and a quarter note C3. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The accompaniment continues with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The melody ends with a quarter note G4, and the accompaniment ends with a quarter note G2. The score is written in a simple, clear style, suitable for a children's songbook.

### FAVORITE REEL.

Tune 4th to G.

# THE COUNTRY BAND MARCH.

FOR TWO BANJOS.

FRANKLIN EATON.

## Position Chords in A Major.

## Position Chords in E Major.

SLUR WALTZ.

*2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* 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IRISH FANCY.

*4th to B.* *5 Barre.* *7 Barre.* *2 Barre.*

SCOTCH FANCY.

*4th to B.* *Moderato.* *Double Barr*



A B C# B A G# F# F# G

# AROUND THE COTTAGE DOOR.

FOR TWO BANJOS.

FRANKLIN EATON.

*Allegretto Comodo.*

5 Barre. 3 B.



*WALTZ TEMPO.*

7 Barre.



## MARCH FROM ERMINIE.

Musical score for 'March from Erminie' in G major (one sharp) and 4/4 time. The score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, as well as rests. The second staff includes a measure with a '3' above it, indicating a triplet. The third staff has a measure with a '4' above it, indicating a fourth note. The fourth staff has a measure with a '3' above it, indicating a triplet. The fifth staff has a measure with a '3' above it, indicating a triplet. The sixth staff has a measure with a '4' above it, indicating a fourth note. The score ends with a double bar line.

## SNAP SHOT WALTZ.

FRANKLIN EATON.

Musical score for 'Snap Shot Waltz' in G major (one sharp) and 4/4 time. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, as well as rests. The second staff has a measure with a '6 Pos.' above it, indicating a sixteenth note position. The third staff has a measure with a '10 Pos.' above it, indicating a tenth note position. The fourth staff has a measure with a '3' above it, indicating a triplet. The fifth staff has a measure with a '2' above it, indicating a second note. The score ends with a double bar line.

# Scale in D Major.

Fingers. 4 0 2 3 1 0 2 4 0 1 2 4 2 1 0 4 2 0 1 3 2 0 4 2 2 0 2 2 4

Frets. 5 3 7 8 10 8 7 3 5 5

## Chords in D Major.

## Chord Studies.

## RIBBON WALTZ.

1 2 5 7 4

## BLUE BELLS OF SCOTLAND.

Moderato.

The first system of the 'Blue Bells of Scotland' piece consists of three staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It contains a series of chords and single notes. The second staff continues the melody with similar chordal accompaniment. The third staff features a '2 Barre.' instruction above the first few notes, indicating a guitar technique. The system concludes with a double bar line.

Var.

The second system, labeled 'Var.', consists of three staves. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. It features a more active melody with eighth and sixteenth notes. The second staff continues this melodic line with chordal support. The third staff concludes the variation with a double bar line.

## AUSTRIAN NATIONAL HYMN.

The first system of the 'Austrian National Hymn' consists of four staves. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. It contains a series of chords and single notes. The second staff continues the melody with similar chordal accompaniment. The third staff features a '4' instruction above the first few notes, indicating a guitar technique. The fourth staff concludes the system with a double bar line.

## TWO LITTLE COONS' DANCE.

(FOR TWO BANJOS.)

*Alla Breve.* 1 Barre.

**FINE.**

**D. C. al FINE.**

## Scale in F-sharp Minor.

Fingers. 2 0 1 0 2 4 1 2 2 0 4 2 0 1 0 2

Frets. 6 7 7 0 3

## Chords in F-sharp Minor.

## Chord Study.

## EASY JIG.

# ITALIAN SERENADE.

33

FOR TWO BANJOS.

FRANKLIN EATON.

*Moderato.*

*p*

2 St.

*Cresc.*

*Rit.*

*A tempo.*

## Scale in C-sharp Minor.

Fingers. 2 4 0 2 0 1 1 2 2 0 1 0 2 0 4 2

Frets. 4 6 2 1 2 0 2 6 4

## Chords in C-sharp Minor.

1 2 5 7 4 2

## Chord Studies in C sharp Minor.

## SHANDON BELLS.

FRANKLIN EATON.

*Allegro.*

## Study.



## KNOCKING AT THE DOOR.

Moderato.



## SPANISH MAZURKA.



## Scale in B Major.

Fingers. 2 2 4 0 2 0 2 0 0 2 0 2 0 4 2 2 1 2

Frets. 2 4 6 9 9 2 2 6 4 2 1 2

## Chords in B Major.

## Chord Study.

NOTE.—The foregoing scales and chords are those most in common use. The following are the scales and chords not already given.

## Scale in G-sharp Minor.

Fingers. 0 2 0 2 4 0 1 2 2 1 0 4 2 0 2 0

Frets. 2 4 8 9 9 8 4 2 2 0

## Chords in G-sharp Minor.

## Scale in F-sharp Major.

Fingers. 2 0 2 0 2 4 1 2 2 1 4 2 0 2 0 2

Frets. 2 2 2 4 6 7 7 6 4 2 2 2

## Chords in F-sharp Major.

2 B. 2 B.

## Scale in D-sharp Minor.

4 1 2 0 2 0 3 4 4 3 0 2 0 2 0 4

6 2 2 3 4 4 3 2 2 6

## Chords in D-sharp Minor.

2 B. 3 B. 1 B. 2 B.

## Scale in G Major.

3 1 0 1 4 0 1 2 2 1 0 4 1 0 1 0

3 1 1 3 7 8 8 7 3 1 1 3

## Chords in G Major.

## Scale in E Minor.

0 2 0 1 0 1 4 0 0 4 1 0 1 0 2 0

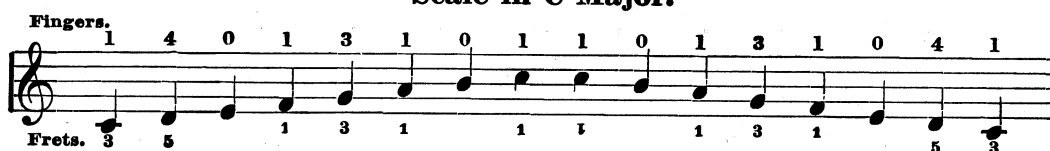
2 1 1 3 3 1 1 2

## Chords in E Minor.

3 B. 4 B. 3 B.

1 2 5 7 4

## Scale in C Major.



## Chords in C Major.



## Scale in A Minor.



## Chords in A Minor.



## Scale in F Major.



## Chords in F Major.



## Scale in D Minor.



## Chords in D Minor.





## The Tremolo.

The Tremolo is executed with the first finger of the right hand which oscillates rapidly across the string or strings. All sustained notes should be played tremolo while the thumb plays the accompaniment. The second and third fingers should both rest upright on the head of the Banjo. The second finger is used to make the tremolo when the melody is written in chords, the thumb resting lightly against the fifth string. In the following studies play all lower notes with the thumb.

### Tremolo Studies.

**Tremolo.**

**Tremolo.**

Thumb. 0 2 2 1 1 2 3 Str.

### Study in Repeated Notes.

4th to B. Play all notes with the thumb except those on the first string.

# MEDLEY SCHOTTISCHE.

41

The musical score is written for a single melodic line in treble clef, featuring a key signature of two sharps (F# and C#) and a common time signature (C). The piece consists of ten staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are several first and second endings marked with '1' and '2' above the staff. A 'FINE.' marking is present on the eighth staff, followed by a repeat sign and a third ending marked with '3'. The score concludes with a double bar line and a 'D. S.' (Da Capo) instruction with a repeat sign. The number '19574' is printed at the bottom center of the page.

## LITTLE DAISY WALTZ.

The musical score for "Little Daisy Waltz" is written in 3/4 time and the key of D major (three sharps). The piece consists of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes. There are several first and second endings marked with "1" and "2". A triplet is indicated with a "3" over a group of notes. The score concludes with a double bar line and repeat dots.



## EDINBORO' TOWN.

Musical score for 'EDINBORO' TOWN.' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff has a '5 Barre.' marking above the final measure. The second staff continues the melody. The third staff has a '9 Pos.' marking above the final measure. The fourth staff has a '5 Barre.' marking above the final measure. The piece concludes with a double bar line.

## IRISH MELODY.

Musical score for 'IRISH MELODY.' in G major (one sharp) and 3/8 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves continue the melody. The piece concludes with a double bar line.

## AIR FROM TROVATORE.

Musical score for 'AIR FROM TROVATORE.' in G major (one sharp) and 3/8 time. The tempo marking 'Moderato.' is placed above the first staff. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves continue the melody. The piece concludes with a double bar line.

## AUNT DINAH'S AGITATION.

FRANKLIN EATON.



## McCARTHY'S WEDDING.

FOR TWO BANJOS.

FRANKLIN EATON.

Allegro Moderato.

Musical score for 'McCarthy's Wedding' by Franklin Eaton, for two banjos. The score is written for two staves in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a key signature change from G major to A major (two sharps). The music features various rhythmic patterns, including eighth and sixteenth notes, and includes triplets marked with a '3' and a '3' over the notes. The piece concludes with a double bar line. The second staff has a 'D.C. al' marking at the end.

## MEDLEY FROM THE MIKADO.

Allegretto.



Moderato.



Waltz tempo.



## GEN. BOULANGER'S MARCH.

7 Barre.

4 2 1 0

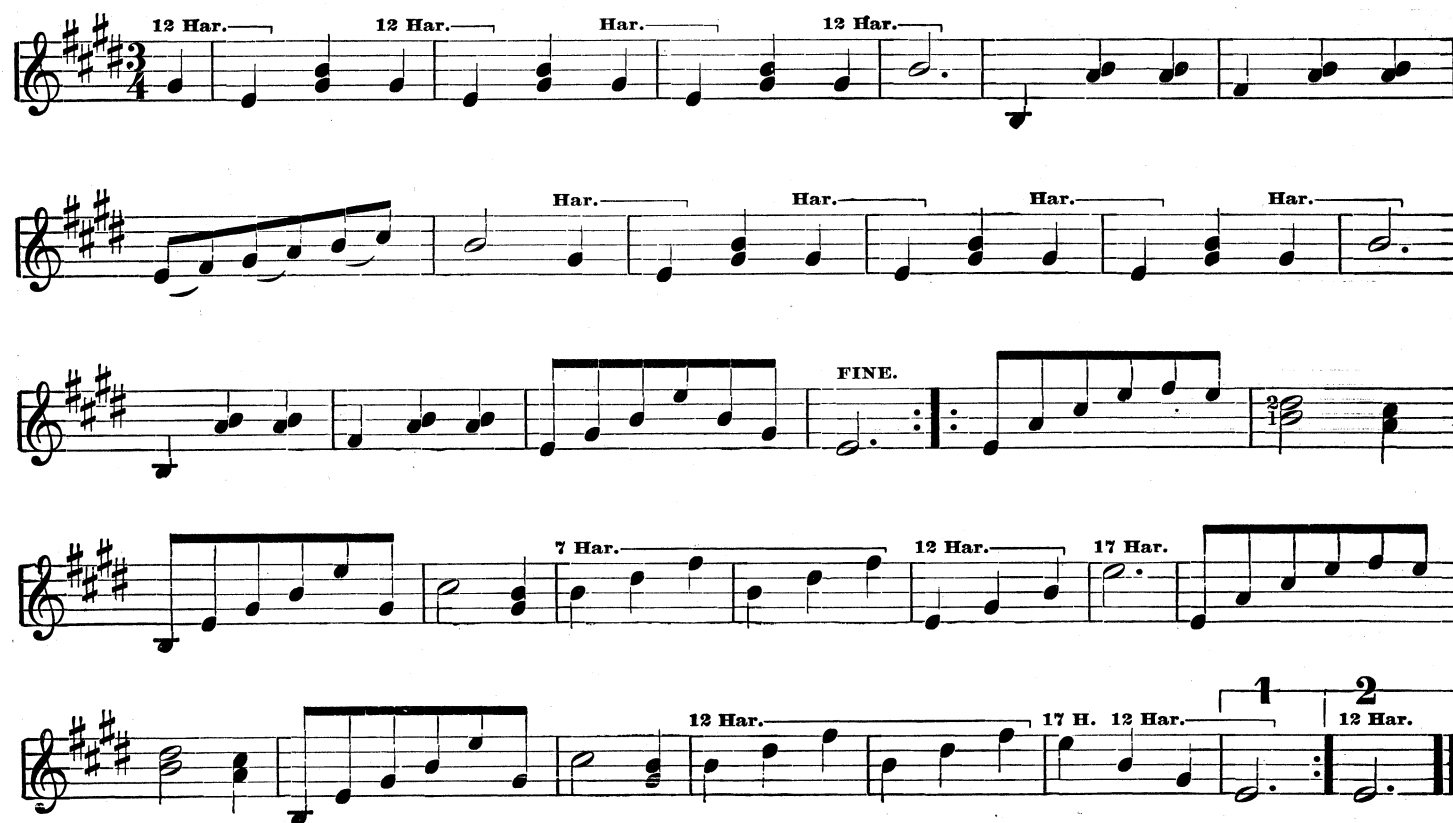
1 2 3

4 0 4 0

## SAN JACINTO CLOG.



## HARMONIC WALTZ.



## WILL O'THE WISP CAPRICE.

FOR TWO BANJOS.

FRANKLIN EATON.

Mazurka Tempo.

The musical score is written for two banjos, with a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Mazurka Tempo." The score is divided into five systems. The first system includes a "5 B." (five banjo) instruction. The second system includes a "1 B." (one banjo) instruction. The third system includes a "FINE." instruction. The fourth system includes "5 B." and "5 P." (five parts) instructions. The fifth system includes a "1 B." instruction and a "D.C. al Fine." (Da Capo al Fine) instruction. The score features various musical notations, including eighth notes, sixteenth notes, and rests, as well as fingerings and articulation marks.

## FANTASIE ON THE SPANISH FANDANGO.

4th to B.

The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. Fingerings are indicated by numbers 1 through 4. Several measures are marked with 'B.' (Basso) and a bracket, indicating a change in the bass line or a specific fingering technique. The score concludes with a double bar line and repeat signs.

5 B.

7 B.

4 B.

5 B.

7 B.

5 B.

7 B.

4 B.

5 B.

7 B.

## LULLABY.

J. K. EMMET.

Moderato.

4

p

## WALTZ FROM "GASPARONE."

4

4



## PIZZICATI.

From Opera of "Sylvia."

A musical score for a piece titled "PIZZICATI." from the Opera of "Sylvia." The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music consists of ten staves of notation. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are some performance markings, including a double bar line with a repeat sign in the second staff and a fermata in the eighth staff. The piece concludes with a double bar line at the end of the tenth staff.

## THEME WITH VARIATIONS.

*Allegretto.*

Three staves of musical notation in treble clef, key of D major (two sharps), and 2/4 time. The melody consists of eighth and quarter notes, ending with a repeat sign and a fermata.

*1st Variation.*

Four staves of musical notation in treble clef, key of D major (two sharps), and 2/4 time. The melody is more complex, featuring sixteenth and thirty-second notes, and includes a key signature change to D minor (two naturals) in the second staff.

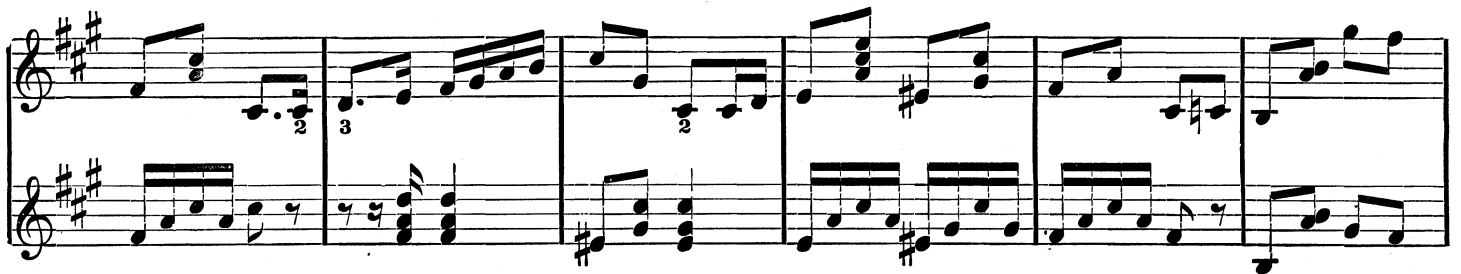
*2d Variation.*

Three staves of musical notation in treble clef, key of D major (two sharps), and 2/4 time. The melody is highly rhythmic, featuring many sixteenth and thirty-second notes, and ends with a repeat sign and a fermata.

## DANCE OF THE TRAMPS.

FOR TWO BANJOS.

FRANKLIN EATON.

*Allegretto.*

## EVERYBODY'S DARLING SCHOTTISCHE.

(FOR TWO BANJOS.)

EILENBERG.

10th.

The first system of musical notation for two banjos. The treble staff contains a melody with various triplets and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of musical notation, continuing the melody and accompaniment from the first system. It features similar rhythmic patterns and chordal structures.

The third system of musical notation. It includes a "2 Barre." instruction above the treble staff, indicating a double bar in the second fret. The notation continues with complex fingerings and triplets.

The fourth system of musical notation. It includes several barre instructions: "3 Barre.", "2 Barre.", "2 Pos.", "6 Pos.", and "4 Pos.". These indicate specific fret positions and barres for the left hand. The notation continues with intricate melodic and harmonic lines.

The fifth system of musical notation, the final system on the page. It includes a "4 Pos." instruction and ends with a double bar line and the text "D. C." (Da Capo), indicating a repeat of the beginning of the piece.

## FIRST LOVE.



## ANNIE LAURIE.



## BEGONE DULL CARE.



## MY LOVE IS BUT A LASSIE.



## JESSIE THE FLOWER OF DUMBLANE.



## POLLY HOPKINS MAZURKA.



# YODLE SONG.

57

(MEDLEY.)

EMMET.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a yodel style, characterized by frequent leaps and slides. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and specific performance instructions like "5 B.", "4 Str.", and "10 B.". The music is written in a yodel style, characterized by frequent leaps and slides. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and specific performance instructions like "5 B.", "4 Str.", and "10 B.". The music is written in a yodel style, characterized by frequent leaps and slides. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and specific performance instructions like "5 B.", "4 Str.", and "10 B.".

## BARCAROLLE.

Moderato.

The musical score for the Barcarolle is written in G major (one sharp) and 6/8 time. It consists of nine staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Moderato.' The music features a mix of eighth and sixteenth notes, with some triplets and rests. The piece ends with a double bar line.

## GASPARONE WALTZ.

The musical score for the Gasparone Waltz is written in G major (one sharp) and 3/4 time. It consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some triplets and rests. The piece ends with a double bar line.



# GASPARONE WALTZ. Concluded.

59

The musical score is written for a single melodic line in treble clef. The key signature is A major, indicated by three sharps (F#, C#, G#). The time signature is 3/4. The piece concludes with a double bar line and repeat signs on the final staff. The notation includes various musical symbols such as treble clefs, key signatures, notes, rests, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and repeat signs on the final staff.

## FORGET ME NOT GAVOTTE.

Grazioso.

The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo/style marking is 'Grazioso.' The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a triplet of eighth notes and a measure with a single eighth note. The fourth staff continues the melody with eighth and sixteenth notes. The fifth staff features a triplet of eighth notes and a measure with a single eighth note. The sixth staff continues the melody with eighth and sixteenth notes. The seventh staff includes a triplet of eighth notes and a measure with a single eighth note. The eighth staff features a triplet of eighth notes and a measure with a single eighth note. The ninth staff continues the melody with eighth and sixteenth notes. The tenth staff concludes the piece with a final measure. Dynamics include 'Cresc.' (Crescendo) and 'f' (forte). The score is numbered 12574 at the bottom.

12574

# FORGET ME NOT GAVOTTE. Concluded.

61

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The piece concludes with a final double bar line. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics *Cresc.*, *f*, and *p* are used to indicate changes in volume. Accents (>) are placed over several notes to emphasize them. The score is divided into ten measures across ten staves.

## MIDGET MARCH.

1st Banjo 4th string to B.

FOR TWO BANJOS.

FRANKLIN EATON.

The musical score is written for two banjos in G major (three sharps) and 6/8 time. It consists of six systems of two staves each. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings like accents (>) and slurs. Fingerings are indicated by numbers 1-4. The score includes several first and second endings, marked with '1' and '2' above the staff. A 'FINE.' marking appears in the fourth system, and 'D.C. al Fine.' appears in the sixth system. Above the first staff, there are some handwritten-style annotations: '2 . 2 3 4 2 3' and '1 1 1'. At the bottom center of the page, the number '12574' is printed.

12574

## OLD TIME JIG.



## TRICK DANCE.



## SELECTION FROM "ERMINIE."

Allegretto.

Rit. A tempo.

f

Rit.

A tempo. Allegro.

13574

# SELECTION FROM "ERMINIE." Concluded.

65

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of three sharps. The second staff continues the melody. The third staff features a treble clef and a key signature of three sharps. The fourth staff is marked 'Moderato.' and 'p' (piano). The fifth staff continues the melody. The sixth staff features a treble clef and a key signature of three sharps. The seventh staff is marked 'MARCH TEMPO.' and 'ff' (fortissimo). The eighth staff continues the melody. The ninth staff features a treble clef and a key signature of three sharps. The tenth staff concludes the piece with a double bar line and a key signature of three sharps.

## EMPRESS MAZURKA.

## DIE WACHT AM RHEIN.



HORNSPIPE POLKA.

The musical score for "Hornpipe Polka" is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes treble clefs, key signatures, and time signatures. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over the notes. Performance instructions are present: "2 Str." (two staves) and "4 Str." (four staves) are written below the music. The score ends with a double bar line and repeat signs.

## MATILDA SCHOTTISCHE.

FRANKLIN EATON.

12574

## FIRST HEART THROBS GAVOTTE.

EILENBERG.

Introduction. Andante.

The first system of the musical score consists of four staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It contains an introduction marked 'Andante'. The subsequent three staves continue the melodic and harmonic development of the introduction, featuring various chordal textures and melodic lines.

FINE.

Faster.

The second system of the musical score consists of six staves. It begins with a treble clef, a key signature of three sharps, and a common time signature. The tempo is marked 'Faster'. The music features more complex rhythmic patterns, including triplets and sixteenth notes. The system concludes with a double bar line and the instruction 'D.S. al Fine.'.

## SELECTION FROM THE GYPSY BARON.

MARCH TEMPO.

*f*

FINE.

18574

## SELECTION FROM THE GYPSY BARON. Concluded.

A musical score for a selection from 'The Gypsy Baron', concluding on page 71. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of ten staves of notation. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a final chord. The text 'D. C. al FINE.' is written above the final staff.

## MEXICAN SERENADE.

Musical score for "Mexican Serenade" in G major (one sharp) and 3/4 time. The score consists of ten staves of music. The first staff includes two "5 Barre." markings. The sixth staff ends with a "FINE." marking. The tenth staff ends with a "D. C. al FINE." marking. The music features various melodic lines, chords, and fingerings (e.g., 4, 1, 4, 0, 4, 3).

# SKIRT DANCE.

73

The musical score for "SKIRT DANCE." is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes numerous triplets, indicated by a '3' above the notes, and specific fingering instructions such as '1 4 1' and '2 3'. The piece is marked with '5 Pos.' at the beginning of the first and second staves, indicating five positions for a dance. The music concludes with a double bar line and repeat dots at the end of the tenth staff.

## SELECTION FROM THE "BLACK HUSSAR."

A musical score for a selection from "The Black Hussar." The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music consists of ten staves of notation. The first staff begins with a treble clef and a key signature of three sharps. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are several dynamic markings, including a forte (f) marking on the fourth staff. The score concludes with a double bar line on the tenth staff. The number 19574 is printed at the bottom center of the page.



## SELECTION FROM THE "BLACK HUSSAR." Concluded.

A musical score for a selection from "The Black Hussar," concluding on page 75. The score is written for a single melodic line on a treble clef staff, with a key signature of three sharps (F#, C#, G#). The music is in 2/4 time. The first line of music ends with a double bar line and the word "FINE." written below it. The subsequent lines continue the melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and the instruction "D.C. al Fine." written below it.

FINE.

D.C. al Fine.

# DREAM GAVOTTE.

FOR TWO BANJOS.

The first system of musical notation for 'Dream Gavotte' consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music begins with a treble staff playing a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A first ending bracket labeled '1' spans the final two measures of the system. Above the treble staff, the instruction '2 B.' is written, indicating a second ending for the bass part.

The third system of notation shows the continuation of the melody and accompaniment. A first ending bracket labeled '1' is present in the bass staff. Above the treble staff, the instruction '4 P.' is written, indicating a fourth ending for the treble part.

The fourth system of notation continues the musical piece. It includes a first ending bracket labeled '1' in the bass staff. Above the treble staff, the instruction '5 P.' is written, indicating a fifth ending for the treble part.

The fifth and final system of notation concludes the piece. It features a first ending bracket labeled '1' in the bass staff. Above the treble staff, the instruction '2 B.' is written, indicating a second ending for the bass part.

## DREAM GAVOTTE. Concluded.

First system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '3 Barre.' annotation above it. The second measure has a '5 Barre.' annotation above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '4' above it. The second measure has a '0' above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The system ends with a double bar line.

Second system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '5 Pos.' annotation above it. The second measure has a '4' above it. The third measure has a '1' above it. The fourth and fifth measures have a '4' above them. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '4' above it. The second measure has a '1' above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The system ends with a double bar line.

Third system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '4' above it. The second measure has a '1' above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '4' above it. The second measure has a '1' above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The system ends with a double bar line.

Fourth system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '4' above it. The second measure has a '1' above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '4' above it. The second measure has a '1' above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The system ends with a double bar line.

Fifth system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '4' above it. The second measure has a '1' above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains five measures. The first measure has a '4' above it. The second measure has a '1' above it. The third measure has a '4' above it. The fourth and fifth measures have a '1' above them. The system ends with a double bar line.

**THE KLONDYKE GALOP.**  
(BANJO SOLO OR DUET WITH GUITAR.)  
(Tune Banjo to Guitar C.)

FRANKLIN EATON.

**3 Barre.**  
3

**2 Barre.**  
3

**3 Barre.**  
3

**5 Barre.**  
3

**FRANKLIN EATON.**

**Banjo.**

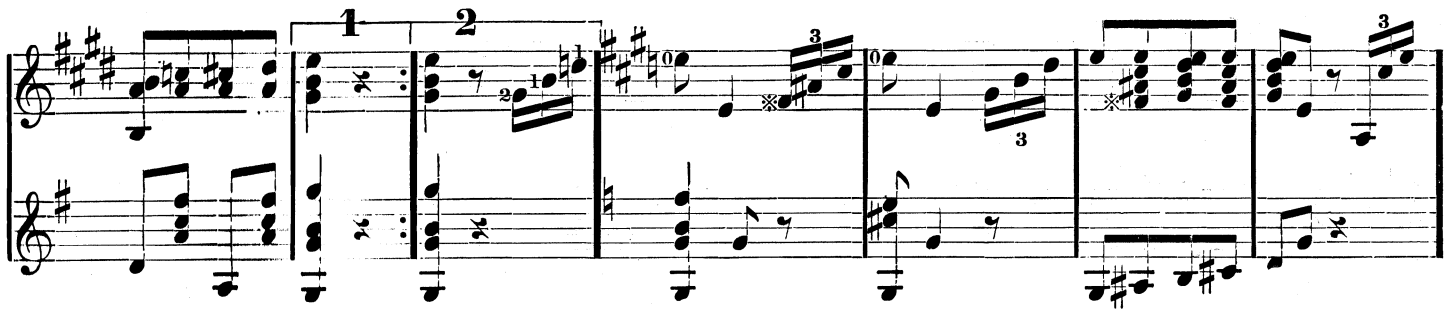
**Guitar.**

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble clef staff and a bass clef staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody includes a triplet of eighth notes in the final measure. The bass staff features a consistent accompaniment pattern of eighth notes and chords.

A musical score for the song "The Rose Tree". It features two staves, a treble and a bass clef, in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble staff key signature change from two sharps to one sharp (C major). The melody includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The accompaniment consists of chords and single notes. The score concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff with a key signature of three sharps (F#, C#, G#) and a common time signature, and a bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score consists of 12 measures. The first measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The second measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The third measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The fourth measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The fifth measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The sixth measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The seventh measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The eighth measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The ninth measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The tenth measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The eleventh measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#). The twelfth measure has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#).

## THE KLONDYKE GALOP. Concluded.



## BROWNIES' POLKA.

4th to B.

FOR TWO BANJOS.

FRANKLIN EATON.

